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"DUKE FREDERICK OF NORMANDY," AN ARTHURIAN ROMANCE

I

The student of literary conditions in western Europe already knows that Norway and her dependency, Iceland, manifested a lively interest in mediaeval literature. That this interest was not confined to native productions may be seen from the large number of Scandinavian translations of foreign masterpieces that have been transmitted from a comparatively early date. It was during the reign of Haakon Haakonson the Elder, of Norway (1217-63), that many of the popular romances of the day were first brought to the North from southern, chiefly French, sources. Some of these works are known to have been translated at King Haakon's command, for example, "Tristan and Isolde" (translated by Brother Rodbert, in 1226), the "Elis Saga" (by the same Rodbert), the "Iwain," the "Möttuls Saga," and the "Strengleikar" (lais).¹ Most of the others came in during the fourteenth and fifteenth centuries.

While it is true that the whole number of romantic productions that were translated into one or more of the Scandinavian tongues is quite large, it is equally true that the proportion of those works which gained popularity in more than one of the northern countries is rather small, as indicated by the number of versions or redactions of a given work, the length of the period of its currency, and the condition of its surviving manuscripts. To the group of those which may be said to have found more than local favor belong the "Iwain," the "Flores and Blanchflor," the "Partonopeus (Partenopex) de Blois," and the Charlemagne Chronicles.²

For each of the works mentioned at least one prototype has survived, with which a later version may be compared whenever historical or linguistic questions arise concerning it. In the case of

¹ Cf. E. Kölbing, *Riddara Sögur*, Strasburg, 1872.

² For detailed accounts of the Scandinavian versions of different mediaeval romances see C. J. Brandt, *Romantisk Digtning fra Middelalderen*, Vols. I-III, København, 1869-77, especially Vol. III, pp. 287-349; also *Samlinger udgivne af Svenska Fornskriftsällskapet*, Vol. I, 1, pp. vii-xxx; Vol. II, 3, pp. lxii-lxxi; Vol. III, 1, pp. vii-xxii.

"Duke Frederick of Normandy" the situation is altogether different, for, with the exception of a single version in Old Swedish (and a Danish transcription of the same), this mediaeval romance seems to have disappeared from the literature of all Europe.¹ Believing, however, that there was a time when this work formed a link in the chain which bound all literary Europe together, the writer here offers some account of its history, a résumé of the more important views that have been held regarding it, and a summary of its contents.

Together with "Iwain" and "Flores and Blanchflor," "Duke Frederick of Normandy" is commonly referred to as one of the "Eufemiavisor," i. e., "ballads" or "songs" of Eufemia, so named after a queen of Norway who is said to have caused the three works to be translated between the years 1300 and 1312. Six manuscripts of "Duke Frederick" have survived, five of which are preserved in the Royal Library of Stockholm and one in the library of Skokloster. They range in date from about 1430 to 1523. The condition in which the work is found indicates that even the oldest manuscript is only a copy of a still older one, but of this no trace has been found.

Instalments of "Duke Frederick" were published in 1822 and 1824.² The whole work was printed for the first time in 1853.³ Barring a few necessary variations from the original, the edition of 1853 represents a faithful copy of the oldest extant manuscript. A free adaptation of the story, intended for juvenile reading, is found in Henrik Schück's *Sveriges Medeltidssagor*.⁴ Schück's collection has been translated into English under the title, *Mediaeval Stories*.⁵

¹ So far as I have been able to ascertain there is no historic Frederick of Normandy. On the other hand, I have found a Herzog Friedrich in a German *Spielmannsgedicht* of 4,210 lines, entitled "Salman und Morolf." This poem has been traced to a Middle Franconian original from about the year 1200. P. Piper (*Deutsche National-Litteratur*, Bd. 2, 1, p. 205) says of the poem and the series to which it belongs: "Ihrem ganzen Charakter nach gehört die Dichtung in die Zeiten der Kreuzzüge, und der Herzog Friedrich, welcher (v. 726) Ackers erobert, deutet vielleicht auf Herzog Friedrich von Schwaben, welcher Akka 1190-91 einnahm." An examination of the general contents of the poem reveals the following parallels to "Duke Frederick": (1) the abduction of a princess; (2) a magic ring; (3) a chess-board inlaid with gems; (4) a flight across the sea; (5) a dwarf (Madelger) conducting the hero of the story into a mountain (compare, in the order indicated, "Salman und Morolf" in *Deut. Nat.-Lit.*, Bd. 2, 1, pp. 215, 216, 219, 222, 229, and "Duke Frederick" below, ll. 2271-2432, 801-942, 408-48, 2271-2432, 185-274). Unfortunately, the two works show no parallels in the details of their respective episodes.

² By G. W. Gumaelius, in *Iduna*, Vol. IX, 1822; Vol. X, 1824.

³ In Vol. III of *Samlingar utgifna af Svenska Fornskriftsällskapet*, Stockholm, 1853.

⁴ Vol. I, Stockholm, 1893.

⁵ Translated by W. F. Harvey, and published by Sands & Co., London, 1902.

As far as the writer's knowledge goes, these two are the only modern versions of the romance.

According to Gustav Storm,¹ the poem belongs to the Arthurian cycle, and seems to be one of a series of productions, which, on a basis of Arthurian material, were composed independently in northern France during the second half of the twelfth century. It was mentioned as early as 1758,² and again in 1785,³ but its existence was not generally known to European scholars before 1811, when their attention was called to it by Nyerup.⁴ Since then attempts have been made from time to time to find some other version of the work, but without success, and hence our knowledge of its history rests almost entirely upon the meager information that can be drawn from the poem itself.

In the closing lines of the poem the Swedish translator (or adapter) says that the work was first "turned" from *valsko* into German by order of Emperor "Otte," and by this statement he very probably means that it was translated from French into German during the reign of Otto IV, who died in 1218. He then adds that "the book was made into rhyme from the German to the Swedish tongue" at the command of Queen Eufemia. The correctness of the latter statement has been seriously questioned by the Norwegian scholars, who have tried to show that the poem did not come into Swedish directly from the German, but through the medium of Old Norse.

They have based their arguments mainly on the following assumptions: (1) that since two of the Eufemia songs, the "Iwain" and the "Flores and Blanchflor," have been handed down in Old Norse translations, the Swedish versions of these two as well as of the third, "Duke Frederick," all go back to Norse originals that have been lost; (2) that any translations in which Queen Eufemia may have had a share would naturally be in prose, for this is the form of all the extant Norse translations that were made before her time; (3) that a queen of Norway, herself a German countess by birth (she was the daughter of Günther von Arnstein), would hardly feel dis-

¹ Cf. his "Om Eufemiaviserne" in *Nordisk Tidskrift for Filologi og Paedagogik*. Ny Raekke, I, København, 1874, pp. 28-43.

² By A. A. von Stiernman, in his *Tal om de lärda Wettenskapens Tillstånd i Swearike*, Stockholm, 1758.

³ By E. M. Fant, in his *Observationes selectae historiam Svecanam illustrantes*, I.

⁴ Rasmus Nyerup, in *Museum für alldutsche Litteratur*, Bd. II, 1811, pp. 324-28; cf. also his *Morskabslaesning*, København, 1816, pp. 113, 124.

posed to have a translation made in a language (Swedish) that was foreign to her.¹ These views the Swedish scholars have persistently tried to refute.²

The question continued to attract the attention of Scandinavian scholars throughout the nineteenth century, though with little or no prospect of final settlement. Finally (1881), Oskar Klockhoff of Upsala subjected the three Eufemia songs to a series of linguistic tests.³ In his effort to fix the date at which the poems were translated, he found the foreign elements in them to indicate that all three came into the language some time before 1320; in other words, that the dates given in the translations may be accepted as correct.

As regards their sources, a careful comparison of the French, Norse, and Swedish versions of the "Iwain" and the "Flores and Blanchflor" led Klockhoff to believe that these two entered the Swedish through the Norse. Since no comparison of this kind was possible in the case of "Duke Frederick," the question of its nearest prototype had to be determined by the relative preponderance of Norse or German elements in its vocabulary. Of such elements the two German suffixes *-in* and *-lin*, being exclusively characteristic of the language of this work, might be taken to point to a German source for the same. But on the whole its language was found to differ so slightly from that of the other writings of the fourteenth and fifteenth centuries that Klockhoff was unable to arrive at any definite conclusions. Additional evidences of a German original for "Duke Frederick" were pointed out by Edward Schröder,⁴ as follows: (1) the employment of a German diminutive word as a designation of a ring—an object which is always represented by a native word in the other two Eufemia songs; (2) three instances of German abstract nouns in *-heet* and more than thirty other German words not found in the other two poems; (3) the word *ingesinne*, which is very frequently met with in Middle Low German as a convenient word for completing a rhyme, is found in rhyme position

¹ Cf. *Nordisk Tidskrift*, 1850, p. 50; also *Annaler for Nordisk Oldkyndighed og Historie*, 1850, pp. 118-21, 163, 309.

² Cf. *Samlingar utgifna af Svenska Fornskriftsällskapet*, Vol. I, 1, pp. vii-xxx; Vol. II, 3, pp. xvii-xxi; Vol. III, 2, pp. 223-28.

³ Cf. "Studier öfver Eufemiavisorna" (86 pages), in *Upsala Universitets Årsskrift*, Upsala, 1881.

⁴ Cf. *Göttingische gelehrte Anzeigen* (1882), pp. 26-32.

three times in "Duke Frederick," these being the only instances of the word in any production in Old Swedish; (4) the German rhyme-combination *-lika : -rika* occurs proportionately much more often in this poem than it does in the other poems of the collection. Schröder also points out some parallels between "Duke Frederick" and two German fragments, the one published by Karl Regel,¹ the other by Karl Bartsch.²

The investigations of Klockhoff and Schröder seem to establish for "Duke Frederick" some Middle Low German prototype which has been lost; beyond this we can, at present, only conjecture. Some of the motifs in our romance are paralleled in several of the French and German romances,³ but in the process of arrangement and elaboration they have received the impress of the poet's own genius. The poet has, in other words, molded his material into new forms and thus produced a story with characteristic features of its own.

II

"Duke Frederick of Normandy" is a metrical romance of 3,232 lines, written in octosyllabic rhyming couplets. The predominant rhythm is iambic with four stresses to each verse. No attempt has been made by the poet to observe any particular rhyme scheme, and in places the measure is extremely irregular. A paraphrase of its contents is given below. In this paraphrase it has been the writer's aim to preserve the continuity of the story in all its essential features, including all proper names, but omitting details which have no bearing on the general trend of thought.

About the time of King Arthur there lived in Normandy a duke by the name of Frederick. He was a man of ability, wealth, courage, and honor, and of a gentle, cheerful disposition, so that he who would give him deserving praise must say that "one now finds fewer such." But on account of his many virtues he was an offense to a number of the lords, especially to some of his own kinsmen, for at that time true chivalry was on such a low plane that to find the man who would rightly cultivate it was a difficult task indeed. [28-58.]⁴

Now Duke Frederick was a lover of the hunt, and it happened that when he and his knights were once riding along through a grove named

¹ See footnote 1, p. 400, below.

² See footnote 1, p. 405, below.

³ Cf. Introduction to Vol. I of Henrik Schück's *Sveriges Medeltidssagor*, Stockholm, 1893.

⁴ The numbers refer to the lines of the text.

Asiant they heard a great noise, as of a large flock of deer. But when the hounds were sent in pursuit they ran only "the width of a field" and then returned. From this the duke concluded that the place must be haunted and therefore returned with his men to the castle (called Kalidas). [59-82.]

Clad in a rich military coat, white trousers of the finest workmanship, and a large glistening helmet, the duke rode out alone early the next morning. Over the whole surface of his shield was spread a bow of gold, and the richness of his metal decorations would take long to describe. As he was thus riding along on his blood-red steed, the road was suddenly lost to view; but on looking ahead he saw a wooded mountain in the distance, and he decided, though not without some reluctance and fear, to ride up to it. On approaching the mountain he noticed little foot prints, "all after the likeness of man," then a little horse tied to a tree, and presently also a dwarf. Then Frederick was glad that he had gone out on adventure that day. Soon after, another dwarf rode up to him on a horse that was smaller than a deer but larger than a roebuck. This dwarf had on a red military coat of costly silk, under which was a collar of mail, and his trousers were white as ivory. His helmet was bordered with gold and studded with precious stones, among them a carbuncle in front and a hyacinth behind, and all around were amethysts and rubies, sapphires, turquoises, emeralds, garnets, and many more that would take too long to enumerate. In his hand he held a lance about three ells in length. [83-184.]

After an exchange of greetings with the duke, the dwarf began to relate how he, a king of great wealth and large domains, had been banished and how most of his courtiers had deserted him. Within three days the new king was to occupy his castle (Karlarnit) and take full possession of the land. Malnrit, the deposed king of the dwarfs, prayed the duke to help him defend his rightful title and kingdom.¹ This

¹ Compare the following "Bruchstück eines Gedichtes aus dem Kreise der Artussage" (published by Karl Regel in *Zeitschrift für deutsches Alterthum*, XI, pp. 490 ff.). The fragment (289 lines) contains an account of some of the circumstances connected with a tourney which was given annually at the court of a certain Sirikirsan. A dwarf by the name of Malgrim, apparently despairing of his ability to gain the object of his love through his own efforts, has cunningly arranged to have Segremors appear as his champion (ll. 66-77):

do Segremors qvam so na,
daz er in wol erkante,
vz dem volke er rante,
der helt ellens riche,
vñ sprach vil vroliche
"Ich hoffe vñ gedinge,
daz mir nv gelinge,
nv ich ych here bringe."
"Herre," sprach Malgrim,
"ir sult mir nv güt sin:
ob ê lvecke hie gescicht,
so ne sult ir min vûrgezzen nicht."

The remainder of the fragment relates to the reception of Segremors at the court of Sirikirsan.

Frederick promised to do, in so far as he would be able to oppose the enemy alone. With this understanding the two proceeded on in the direction of the castle, the little king leading the way through a narrow mountain pass. As they approach the castle, Frederick is told to stop and wait until Malnrit has informed his men of the former's arrival, for, if they were to see him unexpectedly, they would all run away, because they are all small, just like the king himself. [185-274.]

Presently the king's courtiers come out to greet the duke and conduct him to the castle. Here he is obliged to leave his horse outside, owing to the small size of the main entrance. The dwarfs themselves are so small that in removing the saddle from the duke's horse one of them has to stand on a chair. Frederick is conducted into the mountain and finds its interior gorgeously decorated with costly hangings of silks and satins. Geindor, the dwarf queen, who measures only two spans and a half in height, is decked in gold and precious stones, and wears a belt of such marvelous beauty that a thousand pounds would be but a fair estimate of its value. The palace is of marble and is illumined by red, white, green, and brown lights. Its windows are of alder and the benches and stools, of cypress. The table, at which the men are served with mead, wine, and a great variety of food, is a hundred thousand times more gorgeous than the emerald table of priest John of India, with its ivory legs and its amethyst, whose effectiveness against drunkenness "is known from the stone book."—After feasting at this table in the presence of fair queen Geindor, the duke retires for the night. [275-407.]

When he rises the next morning, Aribant, the dwarf chamberlain, waits on him with two golden wash basins. Having made his toilet, he is invited to inspect a large number of costly robes, and a chess table inlaid with an amount of rare gems that could not be bought with all his possessions in Normandy. [408-48.]

On the third day of the duke's visit with the dwarfs, the enemies of King Malnrit appear and pitch their tents out on a plain beyond the park that surrounds his palace. On the tent of the rebel king an eagle is poised, as if about to fly. With many fires and much noise the enemy now begin to prepare their food, and in the meantime the duke calls together all the dwarfs in the palace, telling them to arm themselves for the impending battle. Once more King Malnrit begs the duke to help him defend his throne, promising in return all the gold and precious stones that he can carry, but the latter prefers to tender his services gratis. [449-506.]

The battle alarm is sounded. With the understanding that he is to rush out at the critical moment, Frederick hides under a mountain ash, and King Malnrit opens battle with all the bravery of a Parcial or a Gawain. With a thrust that hurls both rider and horse to the ground the little king quickly vanquishes the first of the twelve hostile knights

who gallop out against him. Then, drawing his sword, he begins to cut down both friends and kinsmen, but is soon overwhelmed by their superior numbers and is forced to flee to where the duke is keeping himself concealed. Now the latter dashes against the rebels, and, taking them by twos, he tosses them about in every direction. At this point the dwarfs in the palace rush out and capture fifteen hundred of the enemies, among them all the instigators of the rebellion. These are: Otrik, the rebel king; Yrrik, a nephew of King Malnrit; Yrpon and Malnzir, two dukes. [507-660.]

An investigation to determine the cause of the insurrection fixes the guilt mainly on Yrrik, who is convicted of shameful treason. As a penalty, he is straightway beheaded, together with some dukes, counts, and lords, who had been his accomplices. Otrik is pardoned on condition of swearing fealty to Malnrit. [661-732.]

In return for his help in checking the rebellion, Frederick is invited by Malnrit to accept the rule of his entire kingdom, but the duke regards the whole affair as an honor to himself and therefore declines this generous offer. Malnrit then begs him to state before the rebel dwarfs that when he was in heaven he heard of their wrong to their king, and that if any one of them should ever as much as speak a word against their ruler, he (Frederick) would send down from heaven twenty men like himself with orders to roast and boil them alive. This announcement results in a plea for mercy and promise of obedience from the dwarfs. [733-800.]

Having induced the duke to return with him to the palace, the little king brings out the aforementioned table and begs him to accept it as a gift. But the latter politely declines and straightway makes ready to leave. When he rides away his little friend accompanies him for some distance, and, on parting, bestows on him a magic ring with four stones: one against injury by sword, another against injury by water, the third against injury by fire; but the fourth, which is from India, far surpasses the other three, for whoever carries it may render himself invisible at will. [801-942.]

After parting with the dwarf king, Frederick continues on his way until he is suddenly arrested by the terrified cries of a woman. On coming nearer he discovers that a giant¹ has tied the woman to a tree and her husband to the belly of a horse, and that he is mercilessly flogging the man. Frederick demands of the giant to state the reason for this horrible cruelty, when the answer comes back in the form of a challenge:

Fool, come here to me,
You may try for yourself
Whether you can help him!

¹ To this encounter with the giant there is a striking parallel in Crestien's *Erec*, II. 4381 ff. For this reference I am indebted to Professor T. Atkinson Jenkins, of the University of Chicago.

The duke, of course, accepts the challenge, and that very instant the giant hurls a big bar at him, and so violently that his shield is completely shattered. By a turn of his ring the duke vanishes from the sight of his adversary, and then, with a vehemence that causes the mountains and valleys to shake, he rushes upon him, fells him to the ground, and cuts off his head. By another turn of the ring he becomes visible again to the knight and his lady. He releases them both, and both are profuse in their thanks to him, offering to serve him with all their possessions. [943-1070.]

Upon inquiry Frederick learns that the man is Gamorin, king of Scotland [the son of Leunemin]. In the course of the conversation he soon reveals his own identity, whereupon the lady bursts out in joy: “My dear kinsman, Sir Frederick!” By “kinsman” she means “cousin,” for her father (who is king of England) and the duke’s father are brothers. Naturally, Frederick is very glad to meet her also, for neither one had seen the other for twelve years. King Gamorin now informs the duke that he and his queen are on their way to attend court between England and Brittany; that very distinguished guests are to be there from England, Scotland, France, and Ireland; and that tournaments are to be held at the same occasion. This last news inspires Frederick with a desire to accompany them. [1071-1250.]

The three ride on together to Bramundant, the castle of Count Askalias. As soon as they arrive King Gamorin begins to relate to the count the details of his adventure with the giant, including the fact that both he and his queen had been saved through the timely intervention of the duke. Askalias is very glad to have the giant-slayer as a guest, for this same giant had killed his son, a young man of such pre-eminent knightly qualities that he had been dubbed knight even before he was twenty years of age. [1251-1376.]

The following day, while riding together, Gamorin is asked by Frederick to relate some adventure that he may have had, and the king tells of how he had once found a lady in a wide forest between England and Scotland. She was sitting beside a dead knight, pressing him sorrowfully to her breast. With sobs and tears she told Gamorin that the knight who had been killed was the late Sir Lifant, duke of Ireland, and that she was Arilla, a niece of the king of Ireland. Gamorin then took her to a city nearby, where he procured lodging for her for the night. The next morning they harnessed four horses and drove the shortest way to Ireland, where Gamorin was royally entertained by the king for eight days. While there he learned that the king had a daughter, the fairest in the land, but that she was kept high up in a tower and carefully guarded by attending ladies, for the king did not wish her to be seen by any man, save himself.—After listening to this narration Frederick is seized with a desire to possess the Irish princess. [1377-1512.]

King Gamorin and the duke continue on their way to Verona and arrive there at the right time for the big tournament. The city is the scene of a great concourse of the nobility: Beviand, duke of Scotland, brought 100 knights; the king of England brought 300; Sir Arrik of Taestergala,¹ even more; and the king of France came with 6,000 men. Besides, there were the following knights: Sir Maliz of Tenalabrok (Cenalabrok), Gawain, Segremors, Orillus, Lewis, Visrezat, and Vigolis. [1513-1640.]

The tournament begins that same night, and the first combat is fought between Gamorin and Count Puenzin, each wearing the other out without a decisive victory on either side. Next, Gamorin vanquishes Leuiz (Lewis?) but is in turn dashed from his horse by a thrust from Gawain's hand. Seeing this, Sir Beviand rushes forward, and a prolonged combat ensues between him and Sir Oriik, until Beviand finally falls from his horse. Then Frederick dashes against Oriik, whom he already knew; their lances are shattered again and again, but the combat ends with honors equal. Now Tidonas turns upon Frederick, but is quickly vanquished. On the opposite side the king of England is fighting with one after the other, including the king of France, with whom he divides honors. This ends the tournament for that day. [1641-1768.]

Before the tourney was resumed the next morning, Frederick attended mass and prayed God to shield him from danger that day. As soon as he comes out on the jousting-field he engages Gawain, but neither one is able to wrest a victory from the other. Then Segremors turns upon the duke, but he and his horse are both thrown to the ground. A general fight ensues which rages so fiercely that in it "more lances were destroyed than were ever known to exist in a single city." Toward the close of the contest Beviand's enemies begin to crowd him away, but are intercepted by Frederick, who "cuts and strikes with both hands." Later, when the duke is threatened by the same danger, he is saved through the timely intervention of Gamorin. In the affray Lanzelaer is thrown from his horse but regains it with the assistance of friends. This ends the tourney of the second day. At the close of the tournament Gamorin invites Frederick to pay him a visit, but the latter declines the invitation, for he is now bent upon going to Ireland. [1769-1889.]

When he arrives at the Irish court he is received with all due honors though, of course, without seeing the king's daughter. After some days, a number of guests arrive from the tournament in Verona, and when they see the duke they are delighted to meet him. In his behalf they

¹ Cf. "Destregâles" ("Destrigâles"), the name of Erec's native country, in Hartmann's *Erec*, II. 1318, 2864, 9373, 10032; also the form "Destrigleis," in Wolfram's *Parzival*, VII, 1336. Concerning the latter name Bartsch (*Deutsche Classiker des Mittelalters*, X, Leipzig, 1876, p. 50, note) says: "*Destrigleis* aus Hartmanns *Erec* entnommen, wo der Name *Destrigales*, *Destregales* (aus *d'estre-Gales*, das Land über *Gales* hinaus) lautet." May we not then connect Arrik of Taestergala and Erec d'estre-Gales?

testify before the king that "in all the world there is no prouder knight" than he, and this testimony induces the king to order the best of accommodations for him. The knights and swains who are commissioned to attend to his needs very soon become his friends, and one day he ventures to ask them "how it might be" with the maiden up in the tower. He is told of her unrivaled beauty and of the strict rule against her being seen by any man, save the king himself; also that most of the king's valuables are kept up in the same tower. [1890-1966.]

While food is being brought to Floria the next evening, Frederick turns his ring and enters the room unseen. After the girl has taken her food the twelve women attendants bring in the bed in which she is to sleep; then all the women, except the governess, retire. When everything is quiet the duke is seized with an irrepressible desire of kissing the girl, "even though it should be his death." As he kisses her she calls her governess and screams, "Oh woe is me! I know not what is lying so near me here!" The women rush in, but naturally all search for the intruder is fruitless. This kind of disturbance is repeated until the governess tells Floria that if she causes any further trouble she will whip her until "the blood flows." The duke remains with the girl and she becomes quiet, yet the governess begins to put her threat into effect, when the other women intervene, and Floria promises to incommode them no more, though she might live a thousand years. [1967-2104.]

In the morning Frederick assumes visible form, Floria confesses her love to him, and he promises to make her duchess of Normandy. Before leaving the tower he notices the large supply of costly silks and the many "thousand hundred pounds of clear gold" that are kept there. Of both he takes whatever he can carry, and later distributes the booty among his chosen twelve knights and thirty-odd trusted squires. Meanwhile he causes messages to be sent to Gamorin, requesting him to come, and as soon as he learns of his friend's arrival he commands his private knights to assist him in the flight which he is about to make with Floria. The landlord (or steward) is told to keep in readiness a ship with accommodations for at least one hundred men and with provisions for a whole year. [2105-2270.]

The next evening, after bidding farewell to the king—who is sorry to see him leave so soon—Frederick proceeds to take Floria from the tower. He steps into a boat, has it brought over to the drawbridge, goes up to the tower and carries down so much gold that one of the squires asks him to desist, for fear of its causing the boat to sink. He then fetches Floria and her trusted maid, and gives orders to sail away as fast as possible.¹ A little way out at sea his company meet Gamorin

¹ Compare the flight, the angered king, etc., with the following "Bruchstück eines niederrheinischen epischen Gedichtes" (published by Karl Bartsch, *Germania*, V, pp. 356 ff.). According to Bartsch, the fragment (118 lines) belongs to the cycle of poems

and Belafir, who take both the duke and the girl on board their ship. Presently Frederick is seen walking out on the deck, when a high wind comes up and tosses him into the sea. King Gamorin's company mourn him as lost, and in her grief Floria tries to jump overboard, being caught in time by the king himself. Having concluded that nothing can be done to save the duke, his friends proceed to Scotland. [2271-2432.]

The following morning, when the Irish king learns of his daughter's flight with Frederick, he becomes furious, upbraids the women in attendance and even threatens to have them summarily put to death, so that the queen has to intercede for them and quiet his rage. He then calls the steward to explain, but the latter assures the king that in his services to the duke he has done nothing more than obey orders. Hereupon the king summons his knights and squires, bidding them prepare four ships, On these ships four hundred men set out in pursuit of the duke, with orders through the chancellor to kill both him and his company, if caught. After a few hours sailing, the men espy the duke sitting on the water totally unharmed. The pilot throws out a hook and lifts him on board. [2433-2516.]

Asked by the chancellor concerning the whereabouts of Floria. Frederick replies that he does not know. In a rage over this curt reply the chancellor puts a sword into the hands of a strong squire, who makes a futile attempt at beheading the duke. Disappointed, the chancellor then has him put in irons and gives orders to return home. On the return voyage the duke is again asked to explain where Floria might be, and he answers that she and her whole company are drowned. Failing

which connect romantic adventures and expeditions with the names of historic personages and places. I give a translation of Bartsch's summary of the contents. "On an expedition to the Orient, Heinrich, duke of Normandy, had won the love of Claredamie the daughter of the king of Mec (Mecca?), and had induced her to accept the Christian faith. Claredamie sent word to her mother that unless she also would become a Christian she would never see her daughter again. In her message the girl declared the heathen gods to be nothing but powerless gold, silver, and stone, as was seen when Maumet (Mahmet) had to bear the disgrace of being dashed to pieces by her lover. If the mother would comply with her wishes, she said, she would be willing to have a conference with her at whatever place she might appoint. On receiving this message, the queen was so grieved at the thought of losing her only child that she decided to renounce her own faith in the heathen gods. After she had been baptized, she was most cordially received by Claredamie. In order that the duke might cherish the most tender feelings toward her daughter, the queen made him a gift of two thousand pounds of gold, and then returned to her country. When the king of Mec heard that the queen had permitted herself to be baptized, he flew into a rage and, forgetting his honor, killed her. A war ensued between the heathens and Christians, which lasted for seven years; then Heinrich desired to return to his own country with Claredamie. His nephew Melantwier, with his *amie*, joined him. Before departing, Heinrich and his company bestowed gifts on the Christian poor of the land, and after commending King Amerade to the protection of God, the four set out by sea from Jerusalem to Normandy. Here they were received with great joy and splendor by the lords and ladies of the land. Thereupon Heinrich sent messengers into the countries round about to proclaim a tourney in honor of the two ladies he had brought with him."

to satisfy the chancellor with this reply he is told that he must die. [2517-2560.]

When the men come back to the king's city the duke is immediately thrown upon a large burning pyre; but thanks to his magic ring he again comes out unharmed, although his clothes are burned from his body. The chancellor, however, is so sure of his case that he hastens to inform the king of the burning of the duke. Meanwhile, the latter goes up to the palace, puts on the best of the king's clothes, takes from the royal stalls the very best horse to be had, and rides away to Scotland, where the joy of his friends, particularly that of Floria, is unbounded. In honor of the event court is held for fourteen days. [2561-2654.]

When Frederick and his bride-to-be are about to leave for Normandy, the king of Scotland showers upon them numerous gifts, including a camel for carrying their many treasures. Besides, Floria is given a retinue of forty ladies and the duke is given a hundred knights as companions. Two swains are sent on to Normandy in advance, to announce the coming of the noble couple, and when they arrive great joy prevails among all the people, so dearly did they love their duke. His lords present him with many thousand pounds, but this money he in turn gives to the knights and ladies who have come from Scotland. Once more court is held for fourteen days, and after this session of court his Scotch friends return home. [2655-2718.]

The following spring Frederick sends messages in every direction, inviting the lords and princes to come to his wedding at Whitsuntide. To accommodate the visitors, a number of tents are put up on a broad plain. Here the guests assemble at the appointed time: the king of France with a hundred knights; the king of Scotland with two hundred knights; the king of Ireland—who is especially glad to come and see his daughter still alive—brings two hundred knights; Sir Lielin of Gascogne arrives with one hundred knights, and all the lords bring their wives. Lastly, there comes a rich king who has with him more people than all the others, and in pomp and splendor his appearance greatly excels that of the other kings: it is Malnrit, king of the dwarfs. [2719-2932.]

According to agreement with the duke, King Malnrit has his tents pitched along the banks of a river, and when they are ready the great flood of light which pours out from them turns night into day. On each of the knobs (on the tent-poles?) there are two carbuncles and four rubies; from these and other precious stones such intense light is given off that, in comparison, a lighted torch is like darkness itself. The queen's tent is the most gorgeous one of all: around it in a wide circle is spread a velvet mat which is studded with gems, and the queen herself is attired in a scarlet robe, and so are the court ladies. The knights all ride on blood-red steeds, and before them hosts of drummers are marching, and trumpeters, and all kinds of musicians.—The celebration

is concluded with a generous distribution of gold, precious stones, and scarlet robes among the visitors. [2933-3054.]

The wedding festivities were followed by a session of court for three weeks, and at the conclusion of this session the king of Ireland entrusted not only his daughter, but also his whole kingdom into Frederick's hands. The duke, in turn, transferred Normandy to a lord in whom he placed confidence, and then departed with his father-in-law for Ireland. Within a year from that time the king died, and Frederick ascended the throne, proving himself to be a model ruler who built churches and monasteries and in this way soon won the love and esteem of all his lords. Two sons and one daughter were born to him, and after a reign of fourteen years and three months he died. What became of the magic ring is not known, nor is it known how long the elder son ruled. The younger son was made duke of Normandy, and the daughter married the king of Spain. Floria, the widowed queen, entered a convent, where she remained the rest of her life.—Herewith the story ends. [3055-3200.]

Judged on the basis of poetic beauty and excellence, "Duke Frederick" is conceded to be a work of comparatively small importance. In this the critics appear to be of one mind. Speaking of it in comparison with the other two Eufemia songs, Henrik Schück¹ says that it lies more remote than either of these from the genuine world of legendary lore. He believes that it was written by a German poet who had read many popular contemporary French stories of chivalry; these he imitated in his own work. Nyerup² was so unfavorably impressed with the story that he condemned it outright, declaring it to be "drawn out to excess, wholly lacking in savor, and altogether uninteresting." Gumaelius³ is less severe in his verdict. He believes that in the construction of the plot, in the variety of episodes, and in the peculiar *naïveté* of its narration enough of the poetic qualities of the original have survived in the translation to make at least one reading of it enjoyable. He admits, however, that a work like the "Iwain," with its wealth and variety of episode, and its vivid descriptions, is far more entertaining; and that the "Flores and Blanchflor" excels in the portrayal of pure, ardent love and unbroken fidelity. At best, "Duke Frederick" may be likened to a plant that has been moved from a milder zone to the less fertile

¹ Cf. Introduction to Vol. I of his *Sveriges Medeltidssagor*, Stockholm, 1893.

² In *Museum für altddeutsche Litteratur*, Bd. II (1811), p. 328.

³ In *Iduna*, IX (1822), pp. 121 f.

soil and the more severe climate of a foreign land: the delicacy of fragrance and wealth of colors which it may have had in common with most productions of the South have vanished before the cutting winds of the North.

Apart from all considerations of poetic merit, this mediaeval romance commands attention in its own way. To the student of Scandinavian literature, particular interest attaches to it from the linguistic point of view, for its language is contemporaneous with that of the old rhymed chronicles. It is, therefore, one of the few monuments that mark a period of transition, when many of the older Norse words, phrases, and forms of inflection began to be supplanted by the German. Its importance historically should not be measured by the light which it may shed upon mediaeval customs; such light can be drawn to better advantage from the native productions of France or Germany. Its historical value is rather to be sought in the additional evidence which it affords of the lively intellectual intercourse that existed between Northern and Southern Europe, a century or even more before the Renaissance. Considering this close relationship between the different nations of Europe, it is indeed surprising that Sweden, a comparatively obscure corner of the continent, should be the only country in which the work has been preserved to the present day.

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